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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

CATALOGUE

of an Exhibition of Paintings and
Tapestries Collected by
Mr. and Mrs. John J. Albright

June 2d --- September 6th
206 - 1921 - 6

NOTES

THE Exhibition of Paintings and Tapestries Collected by Mr. and Mrs. John J. Albright is installed in Galleries XIV, XVII and the Sculpture Court.

The Albright Art Gallery is open every day from ten o'clock a. m. until five o'clock p. m., excepting on Sundays, Mondays and Holidays, when the hours are from one until five o'clock p. m.

Admission is free on Tuesdays, Thursdays, Saturdays, Sundays and Holidays. On other days, an admission of twenty-five cents is charged.

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ALBRIGHT ART GALLERY—VIEW FROM LAKE

The Buffalo Fine Arts Academy
Albright Art Gallery

CATALOGUE

of an Exhibition of Paintings and Tapestries Collected
by Mr. and Mrs. John J. Albright

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STEVENSON MEMORIAL
By Abbott H. Thayer

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PAINTINGS IN OIL

AMERICAN SCHOOL

GEORGE INNESS, N. A. (1825-1894).

1. Summer, Montclair (29x38).

GEORGE DE FOREST BRUSH (1855-).

2. Family Group (50x60).

DWIGHT W. TRYON, N. A. (1849-).

3. Morning (20x31).

ABBOTT H. THAYER, N. A. (1849-1921).

4. Stevenson Memorial (84x62).

EDMUND C. TARBELL, N. A. (1862-).

5. Family Portrait (49½x39½).

HORATIO WALKER, N. A. (1858-).

6. A Summer Pastoral (18½x27).

FREDERICK BALLARD WILLIAMS, N. A. (1871-).

7. Three Women Dancing (24x16).

GEORGE HITCHCOCK (1850-1913).

8. Holland Women (38½x73).

MRS. ABBOTT H. THAYER.

9. Study— Still Life (21½x18).

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FRENCH SCHOOL

JEAN BAPTISTE CAMILLE COROT (1796-1875).

10. View of Douai (20x25).

LEON AUGUSTIN L'HERMITTE (1844-).

11. Haying (30½x39).

CONSTANT TROYON (1810-1865).

12. Vallee de la Touques (16x28).

JEAN JACQUES HENNER (1829-1905).

13. Red Haired Woman (26x18).

CHARLES EMILE JACQUE (1813-1894).

14. Supper Time (29x37).

15. Sheep (8x11).

NARCISO VIRGILIO DIAZ DE LA PENA (1809-1860).

16. Forest of Fontainbleau (17x25).

17. Boccacio (10½x17).

JEAN CHARLES CAZIN (1840-1900).

18. Landscape (14½x13).

LOUIS-EMILE ADAN.

19. Le Soir (16x26).

20. Le Soir d'Automne (16x26).

PAUL SAIN.

21. Nenuphars—Water Lilies (52x64).

J. LE BLANT.

22. Young People on Terrace (32x21½).

RENE GILBERT (Nineteenth Century).

23. The Etcher (24x26½).

ANDRE ANTOINE CROCHEPIERRE (1860-).

24. Le Benedicite (16½x25).

EMILE BRETON (1831-1902).

25. Crepuscule d'Hiver (31x18½).

BELGIAN SCHOOL

ALFRED STEVENS (1828-).

26. Moonlight on the English Channel (20½x16½).

EMILE CLAUS (1849-).

27. Two Peasant Girls Returning from Haying (31½x37).

ENGLISH SCHOOL

SIR THOMAS LAWRENCE, P. R. A. (1769-1830).

28. George the Fourth (36x28).
(From the collection of the Duke of Cambridge.)

SIR JOSHUA REYNOLDS, P. R. A. (1723-1792).

29. Portrait of Lady Chambers (24x29).

GERMAN SCHOOL

HEINRICH ZÜGEL (1850-).

30. Cows (16½x25).

LUDWIG V. ZUMBUSCH.

31. Head of a Boy (13x10).

WENZEL VON BROZIK (1851-1901).

32. Officer, 17th Century (28½x20).

F. HEILBUTH (1826-1889).

33. Reverie in the Green (7½x18½).

SPANISH SCHOOL

MARIANO-JOSE-MARIA-BERNADO FORTUNY Y CARBO (1841-1874).

34. A Summer Day in Seville (7x5).

CHÈCA Y SANZ (Ulpiano) (1860-).

35. Place de la Republique, Paris (33x58½).

DUTCH SCHOOL

ANTON MAUVE (1838-1888).

36. Sheep at Stable (22½x32½).

JOZEF ISRAELS (1824-).

37. Woman Warming Her Hands Over Fire (36x25).

ITALIAN SCHOOL

RUBENS SANTORO (1843-).

38. View Near Naples (6x13).

39. Scene on the Nile (17x13).

FRANCOIS BRUNER (Nineteenth Century).

40. Coast (13x22).

PASTELS

AMERICAN SCHOOL

DWIGHT W. TRYON, N. A. (1849-).

41. Sea (9x15).

42. Landscape (7x9½).

JULES GUERIN (1866-).

43. Porta Camollia-Siena (16½x12½).

FRENCH SCHOOL

LEON AUGUSTIN L'HERMITTE (1844-).

44. Harvest Field (12½x18).

WATER COLORS

AMERICAN SCHOOL

THOMAS W. DEWING, N. A. (1851-).

45. White and Gold (11x7).

JULIAN ALDEN WEIR, N. A. (1852-1920).

46. Morning (15½x13½).

FRENCH SCHOOL

JEAN LOUIS ERNEST MEISSONIER (1815-1891).

47. Young Man with Manuscript (6x9).
(Was included in the Famous "Exposition Meissonier" 1880)

JULES WORMS (1832-).

48. Sunny Road with Peasants (11½x9½).

JULES LEFEBVRE (1834-).

49. La Cigale (20x12).

ALPHONSE-MARIE DE NEUVILLE (1836-1885).

50. French Soldier with Horse (17½x12½)

FELIX-FRANCOIS-GEORGES-PHILIBERT ZIEM (1821-1911).

51. Coast (9x13).

ETIENNE PROSPER BERNO-BELLECOUR (1838-).

52. Soldier Tying Flowers (13x9).

A. LE COMTE.

53. Delft, Winter Evening (19x16).

J. J. VEYRASSAT (1825-1893).

54. Man with Two Horses (10½x15).

ITALIAN SCHOOL

C. DETTI.

55. Procession Communicants (21x15).

MINIATURES

LAURA COOMBS HILLS (1859-).

56. Portrait of a Lady.

DRAWINGS AND SKETCHES

THOMAS W. DEWING, N. A. (1851-).

57. Head, Silver Point (11x8).

EDMUND C. TARBELL, N. A. (1862-).

58. Pencil Sketch (18x22½).

SCULPTURE

AMERICAN SCHOOL

AUGUSTUS SAINT GAUDENS, N. A. (1848-1907).

59. Eight Caryatid Figures (8½ feet high).
(The last works produced by the artist.)

60. Venus and Faun.
(A terra cotta group from Greece. Period IV Century B. C.)

TAPESTRIES

61. Eliezer Before Bethuel,
12 feet 7 inches by 13 feet 9 inches.

62. Abraham and Isaac Welcoming Rebecca,
12 feet 4 inches by 18 feet 9 inches.

Two Flemish tapestries of the Early XVI Century School of Jan Van Eyck, executed at the Brussels Manufactory. Both tapestries are woven in coloured worsteds and silk threads on flax warps, with scenes in the ancient Testament, illustrative of the History of Rebecca and Isaac. The smaller panel represents Eliezer asking Bethuel for the hand of his daughter Rebecca, for Isaac, the son of Abraham, his master; in the centre of the picture is the faithful messenger relating his mission to Bethuel and addressing to him his request to take his daughter back to Abraham and his son Isaac; in front of him is Rebecca speaking to her maids, and on the right is the imposing figure of Bethuel seated in a majestic attitude, while male and female attendants in sumptuous attire stand around. The scene is laid in a palatial hall of rich architectural design.

The larger panel illustrates the presentation of Rebecca to Abraham and his son Isaac. Rebecca and Isaac, with the Patriarch in the act of giving them his blessing, form the central group in the picture, and Rebecca's suite of richly-clad attendants with their handsomely caparisoned horses, and servants of Abraham, stand on the right and left, or against the mountainous landscape background.

The cartoons are attributed to Jan Mostaert, a painter who was born at Harlem in 1474, and died in 1556; he so successfully adhered to the traditions of the School of Jan Van Eyck that among other works of his, an Adoration of the Magi, in Brussels, was long ascribed to the latter; Mostaert, owing to his great respect for the ancient and also to his immense talent, it may be said that he resumed the whole school in himself for his works recalled all at once the bluish mountainous distances of Jan Van Eyck, the richly-embroidered and jewelled fabrics of Memling, the grandiose architectural conceptions of Bernard van Orley and Bouts' correction in details, while for force of colour he yielded to none; with him disappeared the last Flemish Gothic painter.

The date of execution of these fine tapestries must be placed between 1520 and 1528, but as the compulsory marking of Brussels Tapestries did not come into force until the latter date, it is next to impossible to ascertain the name of the weaver, though in all probability they were the work of Pierre de Pannemaker; however, as far as is at present known, any information which may have existed on this particular point was destroyed when the Brussels archives were burnt down in the seventeenth century.

63. Scene from Ancient History,

Flemish, 11 feet 7 inches by 8 feet 10 inches.

Perhaps an event of the Trojan War, cut down from a larger tapestry, with a wide Renaissance border that is especially rich and pleasing.

64. Solomon and Queen of Sheba,

Flemish; a Renaissance tapestry, 11 feet 11 inches by 13 feet 2 inches, with typical Renaissance border.

It has been cut down some, but the composition still remains interesting, and is interestingly backgrounded by the landscape and buildings.

65. Diana Encouraging Meleager to Present the Boar's Head to Atalanta,

12 feet 4 inches by 13 feet 5 inches.

Woven in Paris in the first half of the seventeenth century, in the shops established at the Gobelin, in 1601, under the protection of Henry IV, by two Flemish merchant weavers, Comans and Planche; or in the independent works established after his father's death in another part of the city by Raphael de la Planche, whose monogram R appears on other tapestries woven by him. Possibly the R in the right selvage of the tapestry before us is his signature, although it is confused by another letter that cuts into it. The story of "Diana" designed by Toussaint and Dubreuil, is one of the most famous sets of tapestries ever woven, and with "Artemisia" series did much to establish the high reputation of the early Gobelin. The set in the National French Collection, rich with gold, and the set in the Imperial Austrian Collection, as well as the set in the Royal Spanish Collections, are admired by all who see them. In the United States there are at least two sets, one of them a set of five, rich with gold, lent to the Hartford Museum by Mr. Morgan. The border of the tapestry before us is characteristic of the period.

66. Verdure Tapestry,

XVIII Century (Made in France by Flemish weavers).

ILLUSTRATIONS

SUMMER, MONTCLAIR
By George Inness

A SUMMER PASTORAL
By Horatio Walker

HOLLAND WOMEN
By George Hitchcock

VIEW OF DOUAI

By Jean Baptiste Camille Corot

HAYING
By Leon Augustin L'Hermitte

FOREST OF FONTAINEBLEAU
By Narciso Virgilio Diaz de la Pena

BOCCACIO

By Narciso Virgilio Diaz de la Pena

VALLEE DE LA TOUQUES
By Constant Troyon

PLACE DE LA REPUBLIQUE, PARIS
By Checa y Sanz (Ulpiano)

GEORGE THE FOURTH
By Sir Thomas Lawrence

PORTRAIT OF LADY CHAMBERS
By Sir Joshua Reynolds

MOONLIGHT ON THE ENGLISH CHANNEL
By Alfred Stevens

A SUMMER DAY IN SEVILLE
By Mariano-Jose-Maria-Bernado Fortuny y Carbo

SHEEP AT STABLE
By Anton Mauve

WOMAN WARMING HER HANDS OVER FIRE
By Jozef Israels

EARLY RENAISSANCE FLEMISH TAPESTRY:
ABRAHAM AND ISAAC WELCOMING REBECCA

EARLY RENAISSANCE FLEMISH TAPESTRY:
ELIEZER BEFORE BETHUEL

SEVENTEENTH CENTURY FRENCH TAPESTRY:
(GOBELIN)
DIANA ENCOURAGING MELEAGER TO PRESENT
THE BOAR'S HEAD TO ATALANTA

FLEMISH TAPESTRY: SCENE FROM ANCIENT HISTORY

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THE BUFFALO FINE ARTS ACADEMY was incorporated December 4th, 1862, "to promote and cultivate the fine arts and to that end to establish and maintain in the City of Buffalo a permanent art building or buildings, and collections of paintings, sculpture, engravings, and other works of art, an art library, and art schools adequately equipped and having courses of instruction and practice, and generally to foster art in all its branches." The Albright Art Gallery, the gift of Mr. John J. Albright to the City of Buffalo, first occupied in 1905, is open to the public every day from ten a. m., with the exceptions of Sundays and Mondays, when it is open from one to five p. m. Admission is free to members and their families at all times, and free to the public on Tuesdays, Thursdays, Saturdays, Sundays and Holidays; other days an admission fee of twenty-five cents is charged.

THE ART SCHOOL, in the same building, includes departments of Drawing, Painting, Sculpture, Illustrations, Decorative Designing, Metal Work, Jewelry Silversmithing, Weaving, Basketry and Leather Embossing. For further particulars telephone Bidwell 1416.

ALL FRIENDS of the Albright Art Gallery are invited to become members. Annual Members—"The Friends of the Albright Art Gallery"—pay a fee of five dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. The contribution or devise of fifty thousand dollars in cash, securities, or property, to the funds of the Academy shall render the donor eligible to be elected or declared a Benefactor of the Academy by the Board of Directors. The contribution of five thousand dollars in cash, securities, or property, to the funds of the Academy shall render the donor eligible to be elected a Fellow of the Academy in Perpetuity, by the Board of Directors. The contribution of one thousand dollars in cash, securities, or property, shall render the donor eligible to be elected a Fellow for Life of the Academy.